

# Disney THE JUNGLE BOOK

## DIRECTOR JON FAVREAU TAKES AUDIENCES ON A WILD RIDE BACK TO THE JUNGLE

*Many strange tales are told of this Jungle.*

*But none so strange as the tale of the cub we called Mowgli ...*

*~ Bagheera*

“The Jungle Book” is an all-new, live-action epic adventure about Mowgli, a man-cub raised by a family of wolves. But Mowgli finds he is no longer welcome in the jungle when fearsome tiger Shere Khan, who bears the scars of Man, promises to eliminate what he sees as a threat. Urged to abandon the only home he’s ever known, Mowgli embarks on a captivating journey of self-discovery, guided by panther-turned-stern mentor Bagheera, and the free-spirited bear Baloo. Along the way, Mowgli encounters jungle creatures who don’t exactly have his best interests at heart, including Kaa, a python whose seductive voice and gaze hypnotizes the man-cub, and the smooth-talking King Louie, who tries to coerce Mowgli into giving up the secret to the elusive and deadly red flower: fire.

Based on Rudyard Kipling’s timeless stories, “The Jungle Book” is inspired by Disney’s classic animated film, with an approach all its own. “We embrace the mythic qualities of Kipling in the more intense tonal aspects of the film,” says director Jon Favreau, “but we left room for what we remember from the ’67 film, and sought to maintain those charming Disneyesque aspects.”

Filmmakers employed up-to-the-minute technology to tell the story in a contemporary and immersive way, blending live-action performances with stunning CG environments and extraordinary photo-real animal characters that artists stylized to elevate the storytelling. “‘The Jungle Book’ is a universal coming-of-age story that everyone can relate to,” says producer Brigham Taylor. “Walt told the story through traditional cell animation and now we have the technology to actually bring these characters to life, make them photo-real and put a real kid into the environment in a seamless, believable way. The opportunity to be able to show that with today’s technology was irresistible.”

According to Favreau, story is king. “I think films have to offer an emotional experience for the audience,” says the director. “The spectacle won’t mean anything if they’re not engaged emotionally with the characters. Every story needs humanity, emotion and character development, as well as humor—presented in a way that doesn’t betray the stakes of the film. There are white-knuckle moments in the movie when you wonder, ‘What’s going to happen to this kid?’”

The all-star cast includes Bill Murray (“Lost in Translation”) as the voice of Baloo, Ben Kingsley (“Learning to Drive,” “The Walk”) as Bagheera, Idris Elba (“Star Trek Beyond”) as Shere Khan, and Lupita Nyong’o (“12 Years a Slave,” “Star Wars: The Force Awakens”) as the voice of mother wolf Raksha. Scarlett Johansson (“Avengers: Age of Ultron”) gives life to Kaa, Giancarlo Esposito (“Breaking Bad”) provides the voice of alpha-male wolf Akela, and Christopher Walken (“The Deer Hunter”) lends his iconic voice to King Louie. Newcomer Neel Sethi stars as the film’s only human character, Mowgli. Sethi, 12, was selected from thousands of hopefuls who auditioned as part of an extensive worldwide search.

Favreau (“Iron Man,” “Iron Man 2,” “Chef”) directs “The Jungle Book” from a screenplay by Justin Marks (“Top Gun 2,” TV’s “Rewind”) that was based on the books by Rudyard Kipling. The producers are Favreau and Taylor (EP “Pirates of the Caribbean: Dead Men Tell No Tales,” “Tomorrowland”). Peter Tobyansen (“Alice in Wonderland”), Molly Allen (“Chef”) and Karen Gilchrist (“Chef”) executive produce.

Bill Pope (“The Matrix,” “Spider-Man 2”) is director of photography, Christopher Glass (“Arthur Newman”) serves as the production designer, Mark Livolsi (“Saving Mr. Banks,” “The Devil Wears Prada,” “The Blind Side”) is editor, and Laura Jean Shannon (“Chef,” “Iron Man,” “Elf”) is costume designer.

The award-winning teams of artists tapped to bring India’s jungle and animals to life were headed by Oscar®-winning visual effects supervisor Rob Legato (“Avatar,” “Hugo,” “Titanic,” “Apollo 13”), Moving Picture Company’s visual effects supervisor Adam Valdez (“Maleficent,” “World War Z,” “The Chronicles of Narnia: The Voyage of the Dawn Treader”) and WETA’s visual effects supervisor Dan Lemmon (“The Lord of the Rings: The Fellowship of the Ring,” “The Lord of the Rings: The Return of the King”). The visual effects producer is Joyce Cox (“The Great Gatsby,” “Men in Black 3”) and the film’s animation supervisor is Oscar® winner Andrew R. Jones (“Avatar,” “World War Z,” and “I, Robot”).

With a score composed by Emmy® winner and Oscar-, BAFTA- and Annie Award-nominee John Debney (“Elf,” “Iron Man 2”), “The Jungle Book” swings into theaters in 3D on April 15, 2016.

**WELCOME TO THE JUNGLE**  
**Beloved Story of Man-Cub Mowgli to Touch New Generation**

*“That’s the Mowgli way. That’s the Baloo way. That’s our way. That’s how we get things done.”*  
~ Baloo

The characters and stories of “The Jungle Book” have reached people from all parts of the world. Bombay-born, English writer Rudyard Kipling channeled his love of India in 1894’s “The Jungle Book,” following with “The Second Jungle Book” in 1895. Though considered children’s books, the stories—with their lush landscapes and talking animals—sparked interest in young and old alike—often introducing readers to India for the first time. Kipling, who wrote the stories while starting a family in Vermont, published

additional books and short-story collections, and ultimately became the highest-paid writer in the world at age 32. He received the Nobel Prize for Literature in 1907.

“Kipling’s stories follow Joseph Campbell’s ‘hero with a thousand faces’ view of mythic storytelling,” says director Jon Favreau. “You have the rise of the hero—a young boy coming of age in the jungle in this environment with all of these archetypal characters. As a filmmaker I find this very fertile soil.”

Kipling’s stories have been adapted several times in the 12 decades that followed their publication. Directed by Wolfgang Reitherman, Walt Disney Animation Studios’ animated movie, “The Jungle Book,” was overhauled when Walt Disney felt that early drafts, which retained the darker tone of Kipling’s stories, were too serious. Released on Oct. 18, 1967, a year after Disney’s death, the film became a beloved classic. With iconic songs like Terry Gilkyson’s “The Bare Necessities” and the Sherman Brothers’ “I Wanna Be Like You,” the film’s soundtrack still inspires instantaneous humming and toe tapping today. Disney’s “The Jungle Book” was released theatrically two more times, as well as in-home video, DVD and Blu-ray™ releases, earning fans across generations and rooting Mowgli and his animal friends and foes in hearts around the world.

“The bond between Mowgli and Baloo made a very strong impression on me as a kid,” says Favreau. “It reminded me of my own relationship with my grandfather, who was a big part of my life. I really like that Mowgli is rambunctious, always getting into trouble. He isn’t the standard well-behaved kid, but a bit precocious—a ‘Dennis the Menace’ type. He isn’t intimidated by these big wild animals, in fact, he’s completely at home among them. He’s a tough kid but also very vulnerable emotionally, especially with Baloo.

“There was a fun quality to Disney’s classic animated version of ‘The Jungle Book,’” continues Favreau. “I loved the music and I remember having vivid dreams about the characters. The scenes that made a big visual impression on me—that I am carrying over to this version of film—are images of Mowgli going down the river on the belly of Baloo, the python Kaa with its hypnotic eyes, and the majesty of those elephants marching by.”

Like Favreau, producer Brigham Taylor’s gateway into the characters and story was his childhood exposure to the animated classic. “Long before I even knew about the original Kipling works, I saw the Disney animated version. Like most kids, I was deeply impressed by the amazing characters, the wish fulfillment of a kid living in the jungle among the animals. Now, ‘The Jungle Book’ is an elemental and universal story, and its time has come in terms of the technology that we can use for the very first time to tell it in the way that Kipling actually imagined: a real kid in a real jungle lives with actual animals that just happen to be able to talk to him.”

Filmmakers didn’t set out to create a beat-by-beat literal remake of the animated film, nor a total return to Kipling’s version. Finding just the right tone for this new version of the story was a fundamental priority. Favreau’s adaptation of “The Jungle Book” draws its inspiration from the beloved Disney animated classic, while still retaining the gravitas and mythology inherent in Rudyard Kipling’s original stories. “We’re loyal to the animated film’s characters,” says Taylor. “And in other ways, we’ve taken on some of the realism and tone in Kipling’s stories. We tend to lean towards the characters that are familiar to

us as we experienced them in the animated film, but we do mix and match to serve this version of the story.”

Says Favreau, “We kept going back to the basic idea of Mowgli as a boy raised in the jungle who is forced to leave because of the presence of this big, bad enemy—the tiger Shere Khan. We have Mowgli, who’s living a happy-go-lucky life, but doesn’t quite fit in a jungle because he’s human. Although he’s been raised by wolves and lived in the jungle, he doesn’t have the physical attributes required to survive in that environment. The jungle—beautiful, with some friendly inhabitants—is a very dangerous place.

“We borrow from Kipling in that it’s an environment where there’s real jeopardy,” continues the director. “It’s not safe for a kid. We took the basic story structure of the animated film, but we do it in a way that has higher stakes. We play with a tone that has a lot more jeopardy and where survival isn’t necessarily a given.”

“It’s a coming-of-age story about a kid who is figuring out his place in the world,” adds Taylor. “The adventure is real, the stakes are high, but at the same time, the film is warm and humane. It’s hard to find that combination, but Jon brings it all to the table.”

According to Favreau, it’s that balance that appeals to viewers of all ages. “As a parent, I’m so grateful when there’s a film that’s appropriate for my kids to see but doesn’t talk down to them. Kids can keep up with sophisticated storytelling. Walt’s dream was always to pull families together—but not necessarily in the most obvious or predictable way.

“In our version, if you’re a Disney fan, you’ll notice attention to detail that honors the film’s legacy,” continues the director. “If you’re a kid seeing ‘The Jungle Book’ for the first time, you might forget to eat your popcorn, because it’s going to be a really fun ride.”

### **WHO’S IN THE JUNGLE** **Filmmakers Recreate Traditional Characters with a Twist**

*Poor, sweet little cub. What are you doing so deep in the Jungle?*

~ Kaa

Given a roster of memorable characters that won the hearts of many nearly five decades ago, filmmakers wanted to maintain the magic of the familiar faces, while adding a unique spin that promises to win new fans. They called on a charismatic newcomer to play Mowgli, and utilized cutting-edge technology and an all-star voice cast to bring to life his animal counterparts.

According to producer Brigham Taylor, the voice cast—which is like a who’s who of Hollywood—was the dream cast. “I’m happy to be able to say that our cast were all the very first choices that [director] Jon [Favreau] had in mind, which speaks to the pedigree of the project and Jon’s status among the actor community as a director.”

“Like a chef needs to use the proper ingredients to prepare the perfect meal, a filmmaker needs the right cast,” says Favreau. “As with all of my films, it always starts with the cast.

I have to have a great cast and the right mix of actors, otherwise, I can't do my job properly—especially when you're making a new version of a film that's already so loved.”

The characters were brought to life through a combination of voice acting and performances delivered via CG animation. Sometimes, it's difficult to separate the two. Says Taylor, “The renderings of some of the characters evolved once the voice actors were cast, sometimes subtly, sometimes a bit more substantially. In all cases, we wanted the animals to look like their counterparts in nature. We want a bear to look like a real bear and a panther to look like a real panther but there were certain subtle, almost imperceptible tweaks to embody the expressions to fit the vocal performances. The animation artists made very clever tweaks that are subtle enough that you still believe in the animal.”

## CHARACTER LINEUP

**Mowgli** is a human boy who was abandoned in the jungle as an infant. A black panther named Bagheera discovers the lone baby and takes him to a wolf pack, who adopts the boy as one of their own. Known in the jungle as the man-cub, Mowgli grows up among the animals—some friends, some foes—never doubting for a moment that he belongs.

“Mowgli is a character who wants to fit in,” says Favreau. “He feels alienated. He's an outsider. A vulnerable little kid, like the ugly duckling in a pack of wolves. Each year the wolf cubs grow and mature faster than him and eventually they get to join the wolf council. He's left behind like that kid in school who gets left behind every year. Although he's a plucky, rambunctious kid with a lot of confidence, his life isn't easy.”

Mowgli finds himself lost and confused when he's asked to leave the only home he's ever known. But he's not completely alone. In fact, he's guided by two father figures who contribute opposing views. “Mowgli's a very loving, accepting character,” says Taylor. “He accepts Baloo and Bagheera as they are but ultimately he has to synthesize what he's learned from both. Baloo is the character that gives Mowgli the freedom to be who he is and express the talents that he has. Bagheera understands the importance of community, social structure, discipline and working together. By the end of the story, Mowgli is able to borrow a bit from both and he makes it work for him in a way that neither one of them necessarily could see from the beginning.”

Filmmakers cast newcomer Neel Sethi as Mowgli. As the only human character to appear on screen, Sethi was called on to not only portray the beloved Mowgli—but to summon incredible imagination skills in order to visualize the other elements in each scene. “Finding the right kid to play Mowgli was imperative,” says Favreau. “We did an exhaustive worldwide search of 2,000 kids before we found Neel. He was one of the last people that I looked at, and right away, I felt that he had the same emotional and physical qualities that Mowgli had in the '67 animated version. His look was uncanny in how much he evoked what we wanted. He inherently had a good sense of fun and humor.”

According to casting director Sarah Finn, Sethi won the role with his personality. “Neel embodies the heart, humor, and daring of the character,” says Finn. “He's warm and accessible, yet also has an intelligence well beyond his years and impressed us all with

his ability to hold his own in any situation. His natural charisma and instincts jumped out at us.”

Adds Taylor, “It was an ecstatic moment in casting that I’ve never experienced before. Neel is one of the fastest learners I’ve ever seen and Jon [Favreau] is perhaps the best acting coach ever.”

The director’s coaching skills came in handy since Sethi had never acted professionally. “Everything in this movie is geared toward the performance of this one kid,” says Favreau. “I’ve worked with enough kids to be confident in my own taste and my ability to get the performance. He was just so real. He felt right. We knew we found our Mowgli.”

Sethi’s wardrobe, though limited, was given a lot of thought. “Our task was to create a loincloth that was both realistic and acceptable,” says costume designer Laura Jean Shannon. “We wanted something organic that would not draw the audience away from the story and the performances. We really wanted Mowgli to evoke the feel of the animated feature of our youth, so we made the loincloth red.”

Shannon even developed a backstory for the garment, imagining that as an infant, Mowgli would’ve been dressed in a traditional Indian dhoti that over time had faded and frayed.

**Bagheera** is a sleek and stunning panther who rescued Mowgli when he was abandoned in the jungle as an infant. The effort bonded the big cat to the man-cub—indeed, Bagheera has a bit of a soft spot for the boy. As Mowgli’s mentor, Bagheera guides him to faithfully follow the laws of the jungle. And when it comes time for Mowgli to leave his jungle home, Bagheera feels it’s his duty to help the man-cub depart with dignity.

Academy Award® winner Ben Kingsley brings his noble voice to Bagheera. “He just brought this elegance and refinement to the character, yet with great firmness,” says Favreau. “He’s an interesting dude with crazy range.”

Says Kingsley, “Bagheera is Mowgli’s adoptive parent. His role in Mowgli’s life is to educate, to protect and to guide.

“As an actor,” continues Kingsley, “I have to find my hook into the character. I decided that the role lent itself to the rhythm of the writing if my Bagheera was military—he’s probably a colonel. He is instantly recognizable by the way he talks, how he acts and what his ethical code is.”

The actor considered the character’s physicality when recording. “When Bagheera is looking back at the story of Mowgli when he was his tutor, I liked to be seated in the recording studio—reclined, very relaxed. I’m telling a story. But when the character is leading him across the jungle, actively protecting Mowgli, I use a much more physical approach toward the microphone. It’s quite a disciplined craft.”

Kingsley grew up with the source material. “Rudyard Kipling’s stories of Mowgli’s adventures with these extraordinary, beautifully defined characters introduce many around the world to the Indian subcontinent and its culture,” he says.

The actor was also a fan of the animated film based on Kipling’s stories. “I loved the 1967 Disney version,” he says. “I loved the characters, the music.”

At its core, says Kingsley, “The Jungle Book” is about one’s search for family. “There are many wonderful stories that are based on the struggle of an orphan to find a family—to create a family around him, which is a very poignant part of Jon Favreau’s version of the film. It will have its beautiful, thrilling, exciting, joyous moments of celebration. But must also quite rightly have its darker moments, because we’re dealing with a very isolated child who triumphs over enormous odds.”

**Raksha**, a loving and fiercely protective mother wolf, cares deeply for all of her pups—including man-cub Mowgli, whom she adopts as one of her own when he’s abandoned in the jungle as an infant.

“We relied a little more on Kipling when it came to Raksha,” says Favreau. “The wolves have a much greater significance in his stories, which was important to me.”

Oscar® winner Lupita Nyong’o was called on to help bring Raksha to life. “I just love my character,” says Nyong’o. “She is the protector, the eternal mother. The word Raksha actually means protection in Hindi. I felt really connected to that, wanting to protect a son that isn’t originally hers but one she’s taken for her own.

“I really enjoyed preparing for this and learning about wolves and how social they are, how they stick together,” continues Nyong’o. “There’s such an order—a hierarchy—to a wolf pack. Mowgli tries to fit in with the other wolf pups. He has his challenges, but he is very much a part of the pack as far as Raksha is concerned.”

Taylor credits the actress with channeling her inner wolf. “Lupita just nailed the emotion of this character, which wasn’t really fleshed out in the animated version,” he says. “She intuitively captured that bond between an adoptive mother and her son.”

Adds Favreau, “She’s elegant and refined, but it’s more than that. She has an accessibility about her that was what we really wanted for Raksha. She feels like a mom, but she clearly comes from somewhere different than where Mowgli does.”

Nyong’o says she was familiar with the story when filmmakers approached her. “I grew up watching the Disney version and loved it so much,” she says. “As a little girl, my favorite character was Baloo. The magic of Mowgli’s story is that every child can identify with that feeling that you are the only one of your kind. I really identified with that idea. And going on an adventure with no adults is the ultimate childhood fantasy. I loved that this kid got to realize himself through this amazing adventure. It’s a wonderful coming-of-age story.”

**Akela** is the strong and hardened alpha-male wolf who shoulders the responsibility of the pack. He maintains order, enforces the law of the jungle and serves as a confident chief. He has mixed feelings about Mowgli. Though he's welcomed the man-cub into the pack, Akela harbors a fear that Mowgli will grow up like the unkind humans he's experienced in the past and compromise the safety of the rest of the family.

"Akela is a fierce patriarch of the wolf pack," says Giancarlo Esposito, who voices the character. "He believes that the strength of the pack lies in what each and every wolf offers. He knows if they stick together, they can survive. He's a great leader, a wise teacher. I aspire to be like him."

According to Taylor, Esposito has already achieved that goal. "Giancarlo is an esteemed actor who absolutely embodies the nature of the character," he says.

Esposito is a longtime fan of "The Jungle Book." "I saw the classic animated version as a kid when it opened in theaters in 1967," he says. "I enjoyed it so much that it inspired me to read Rudyard Kipling's version. I discovered that Kipling wrote such amazing stories that took place in an exotic land."

Bengal tiger **Shere Khan** bears the scars of Man, which fuel his intense hatred of humans. Powerful and menacing, the fearsome tiger makes no secret of his feelings about man-cub Mowgli and his presence in the jungle. Shere Khan's mission, above all else, is to ensure Mowgli—and the fire he knows Man wields—pose no future threat. Deep down, Shere Khan seeks revenge upon Man, and it's Mowgli who will pay the price.

Golden Globe®-winning actor Idris Elba was tapped to bring the tiger to life. "Jon [Favreau] and I sculpted what the sound should be," says Elba. "It was a delicate set of negotiations till we found the right voice."

"Idris wields tremendous presence in a room, which is evident in his voice," says Favreau. "He's got such gravity and brings his steely presence, a deep timbre that echoes in a larger-than-life way. He understands this scarred, imposing tiger in a way the character demands."

"Shere Khan reigns with fear," says Elba. "He terrorizes everyone he encounters because he comes from a place of fear."

Elba was shocked when he saw the character come to fruition. "When Jon [Favreau] showed me Shere Khan's expressions and how he moves, I had to ask, 'Is that a real tiger?' The technology is incredible."

**Kaa** sets her sights on Mowgli when she discovers him all alone in the jungle. The massive python uses her seductive voice and hypnotic gaze to entrance the man-cub, and Mowgli finds himself unable to resist her captivating embrace.



Says Favreau, “Mowgli is exploring different regions of the jungle—mistier, darker, more mysterious parts of the jungle. That’s where Kaa lives. That’s where she gets ahold of him—till Baloo rescues him and brings him back to his cave.”

The director says one of his most prominent memories of the 1967 animated movie was the snake. “I always remembered Kaa’s hypnotic eyes with the spinning pinwheels,” he says.

Though Favreau wanted to maintain the spirit of the character, he decided to change its gender. “All the roles were male in the 1967 version, so I thought that there was an opportunity with Kaa to mix things up a little bit,” says Favreau, who called on Golden Globe® nominee Scarlett Johansson to help bring the seductive snake to life.

“The Jungle Book” marks Johansson’s third collaboration with Favreau. She originated the role of Black Widow in “Iron Man 2,” and co-starred in Favreau’s indie hit “Chef.” “I remember seeing the movie ‘Her,’ and what an impact Scarlett made by just using her voice,” says the director. “She has such a presence to her voice.”

Says Johansson, “Ever since I was really young, I’ve loved doing voice work. Actors have different tools—our physical selves, our voices. When you take one of those away you become hyperaware of all kinds of tendencies. It’s an interesting process and sometimes you get these happy accidents and ornaments that decorate the performance. It’s an exciting way to work and dig deeper.

“For me,” continues Johansson, “the opportunity to play Kaa as envisioned by Jon [Favreau] was so exciting. The snake from the animated film is a boy. He’s a friendlier, goofier version of the character. In this film, Kaa seduces and entraps Mowgli with her storytelling—her voice. She’s the mirror into Mowgli’s past. It was thrilling to reinvent this character in this rendering of the story.”

The character is designed to be intimidating, yet believable. “I saw a bit of Kaa early on during the production,” says Johansson. “It was important for me to see how she looks in proportion to Mowgli to help inform the presence and intensity of my voice. I had one tool—my voice—so it would’ve been very difficult without some sort of pre-visual reference.

“Kaa is magnificent,” continues Johansson. “The way that she moves is very alluring, almost coquettish. The audience will see this creature through the innocent eyes of this small boy Mowgli—they’ll become part of his world.”

Johansson has vivid memories of the 1967 version of “The Jungle Book.” “I remember that soundtrack well—it was so popular when I was a kid. ‘Bare Necessities’ was on constant repeat for every kid my age. And the idea of this jungle kid being raised by animals was just fantastic.

“I think little kids can relate to the theme of finding your family—of discovering what it means to be a family,” continues the actress. “The definition of family is such a personal

one and families come in all shapes and sizes. But ultimately, family is made up of the people around you who love you unconditionally.”

**Baloo** is a free-spirited bear who meets Mowgli after the man-cub has been banished from the jungle. His bohemian style rubs off on the man-cub, propelling his introspection. “Baloo is a huge bear, bigger than life,” says Favreau. “He’s that teacher that you have in high school that encourages you to read the books that maybe you weren’t allowed to read, and opens your eyes to what the world is *really* all about. He’s a subversive thinker. He is not a guy who exactly fits into jungle society. He plays by his own rules and he encourages Mowgli to do the same.”

According to the director, Baloo is more complex than meets the eye. “The trick with Baloo is to capture that avuncular nature that he had in the 1967 film. He was lazy, he liked to eat. But he wasn’t a big, cuddly bear. He growled and roared. He knew how to fight and he knew how to protect himself. And still he bonds with this kid—he grows to care about him. Bill Murray was able to preserve those qualities while still bringing his iconic voice to the role.”

Favreau wanted the Oscar®-nominated actor to voice Baloo from the project’s inception. “He’s perfect,” says the director. “Bill just exudes all the charm and humor that you need and expect from Baloo. He has a certain dryness and a rebellious quality.

“I have always wanted to work with Bill Murray,” continues Favreau. “I’m a huge fan. But he’s not the easiest guy to get ahold of. Getting Bill Murray to agree to do your movie is like catching a unicorn. You have to stalk him.”

Fortunately for Favreau, the director caught his unicorn. “It turns out, Bill loves the character,” he says. “Once he came aboard, he was incredibly passionate. He has a very high standard.”

“I just couldn’t say no to playing Baloo,” says Murray. “Jon [Favreau] is a terrific storyteller and I’m such a huge fan of the original stories. Kipling wrote a lot of amazing stuff. I read that book when I was about 22 and I’ve always thought that it was just extraordinary writing.”

**King Louie** rules over the Bandar-log, a colony of wild and wily monkeys. His stature and prowess make him a formidable force, but he has one great desire: he desperately wants to behold the secret of Man’s deadly “red flower”—fire. The massive ape is convinced that Mowgli, who’s a man-cub after all, possesses the information he seeks, and King Louie slyly employs his smooth-talking ways in an attempt to coerce Mowgli to give it up.

“Anyone who controls the red flower can control the jungle,” says Favreau. “It’s a magical destructive force.”

If Mowgli can’t give King Louie what he wants, says the director, the ape is likely to reveal his true colors.

Oscar®-winning actor Christopher Walken lends his iconic voice to King Louie. “It was fun to have Chris Walken play the heavy,” says Favreau. “He’s charming and endearing, but there’s this unpredictability to him.”

Filmmakers rethought the look—and species—of King Louie. “There are no orangutans in this part of the jungle, so we had to make a leap from the animated film,” says Favreau. “According to Indian legend, a Gigantopithecus is like a jungle version of a yeti—an elusive character. We exaggerated his height and size even more—he’s a fantasy character, so we pushed it.”

Especially helpful in the technological efforts behind King Louie’s on-screen look, was reference footage. “We found that with a character like King Louie, who’s a primate, we could get a lot of information from a human set of expressions,” says Favreau. “There’s nothing a human does with its face that could be translated to a snake’s anatomy or a bear—but King Louie benefited.”

According to WETA’s Dan Lemmon, King Louie was inspired in part by the actor who voices him. “We used some facial details from Christopher Walken,” says Lemmon. “We studied his performances while recording, as well as other films like ‘Pulp Fiction’ and ‘True Romance.’

“He has certain peculiarities,” continues Lemmon. “He’ll lick his lips occasionally when he’s talking and there’s something specific about his lower lip. King Louie is definitely a fun character.”

## **BUILDING THE JUNGLE** **Artists Tap Latest Filmmaking Technology**

*The elephants created this Jungle ... They made all that belongs. The mountains, the trees, the birds in the trees. But they did not make you. That is why you must go.*

*~ Bagheera*

“When I think about Disney’s legacy, I relate to Walt’s original dream,” says director Jon Favreau. “Walt Disney’s work has influenced my work. He was considered high tech for the time. He was the first person who locked soundtrack with picture, so the characters were perfectly choreographed to the musical score—something that absolutely blew people’s minds. Disney was on the cutting edge of technology.”

To honor Disney’s dedication to technology, filmmakers explored the best way to immerse audiences in the world they’d imagined in their version of the story. Says Favreau, “We asked ourselves, ‘How can we create a world? How can we use this technology, these storytelling tools to their fullest potential?’ Ideally, we wanted the audience to forget that it’s technology—they’ll just get transported.”

Producer Brigham Taylor agrees. “From a visual perspective, audiences will be immersed in a lush jungle world with all of its danger and peril in a way that’s never been seen before. Trying to figure out where the real in-camera elements merge with the digital elements might be fun for some viewers, but I think sooner or later everyone will just forget about all of that because the emotional content of the movie is really engaging. Jon [Favreau] has created a story that is just ripe with emotion and heart.”

The film features a cast of captivating characters—all but one are CG creations—amidst a stunning backdrop that blends minimal live-action sets with digitally built environments. Filmmakers assembled a team of experts with movies like “Life of Pi,” “Gravity,” “Avatar” and “Guardians of the Galaxy” under their belts, who did extensive research to achieve the authenticity Favreau envisioned, while enhancing reality to give audiences a real adventure.

The key to achieving the right balance was to begin with story. Once the story was hammered out, artists were called on to conceptualize the film beat by beat with an eye toward achieving the photo-real look Favreau desired. By boarding the project first, artists were able to design a workflow, a system and VFX pipeline that could capitalize on the very latest iteration of movie magic, which would allow his director the freedom to push the limits of what’s possible in filmmaking. Says Favreau, “We take the best of the photo-real animation process, the best motion-capture techniques and the best of live-action shooting and combine these three things in a way that nobody’s done before. We discovered that we could use cutting-edge technology to create something that appears completely realistic and organic to the audience.

“If you want believability, the physics must be real,” the director continues. “Mowgli and the designs are executed in a real way, but we took a tremendous amount of liberty when we made the jungle. Not unlike Disneyland, we realized that we could make the animals a little bigger than life to help accentuate how vulnerable this little boy feels in the jungle. Every corner of the screen is filled with tremendous detail. We have this beautiful, lush jungle canopy and you have the art direction and the cinematography that’s evocative of the old multiplane camerawork from the animated films.”

Filmmakers employed a virtual camera—a camera that could go anywhere, but didn’t. “We grounded our camera movements in reality,” says visual effects supervisor Robert Legato. “The camera only went where a live-action crane, a Steadicam or a handheld could go. We didn’t do crazy flying shots that are absolutely impossible in real life.”

The process required an extensive collaboration between teams headed by Legato and animation supervisor Andrew R. Jones, who worked with production designer Christopher Glass; Digital Domain’s motion capture team; visual effects supervisor Adam Valdez and his Moving Picture Company’s meticulous rendering of the jungle’s many animals; and WETA’s visual effects supervisor Dan Lemmon, who primarily oversaw the creation and rendering of the primates.

“It’s a photo-real film grounded in the real world,” says Legato. “There’s something very interesting about that. The biggest challenge is that all of us—including the audience—are experts about what real animals look like. In our film, they’re in the same frame with a

real boy. We had to resist the urge to be too cinematic. We had to hold back and keep reality top of mind.”

Filmmakers employed cutting-edge CGI to create the animals’ performances. “Digital animals are a fascinating realm,” says Favreau. “Films like ‘Life of Pi’ and ‘Dawn of the Planet of the Apes’ started to show biological forms and fur in ways that are indistinguishable from reality. For ‘Iron Man,’ we had to simulate hard metal surfaces in a convincing way. But organic elements—skin and fur—are much more difficult to do. We couldn’t have pulled this off just a few years ago—not to the extent that we are doing it now.”

Their research was extensive. Artists looked at videos and pictures, read books, visited zoos, consulted animal experts and acted out the movement of animals themselves. “Footage of animals in the wild, in the proper sunlight, is our basis and foundation for reality,” says Jones. “Photographic real references of animals are our backbone and starting point. We then slightly tweaked some of the renderings of the animals based on the voice actors’ performances, but never to the point of crossing the line into becoming cartoony.”

One of the techniques utilized in their pre-visualization efforts was motion capture. The technology wasn’t used to capture human performances that will be seen on the big screen, but as a blocking tool. “Mo-cap is important because it provides a live-action visual for artists to pre-visualize the movie virtually,” says Taylor. “During the pre-production phase, we put mo-cap actors alongside Neel Sethi on the stage and Jon [Favreau] was able to direct them. The result is a nice pre-visual file that we could edit together and understand the spatial relationship and the performances before we even started shooting in live action.”

More than 70 CG animal species were created from scratch for the film, including the iconic characters that take center stage—Baloo, Bagheera, Kaa, Shere Khan and Mowgli’s wolf family—plus hundreds of primates, including King Louie and the Bander-log—the army of monkeys populating the Seeonee jungle. New programs were built to simulate muscles, skin and fur, while artists strived to include even the subtlest behaviors from real-life animals to ensure believability. “Each animal has a unique emotional language,” says Favreau. “A tiger expresses anger much differently than a wolf or a bear would.”

According to Valdez, the fantasy the story offers rooted the effort. Artists recognized an opportunity to give audiences the wish fulfillment of living with animals. “The world and characters needed to pass the test of unblinking believability,” says Valdez. “We had to create an experience that was charming like the classic animated film, but intense when the story needed it.

“Our jungle was the stage for primal mythology,” continues Valdez. “It’s not a fairytale. But watching the final scenes is magical in a way.”

## REAL WORLD

In lieu of matching CG environments to an actual jungle, filmmakers decided to build an almost entirely digital jungle. “We found we were able to exaggerate and enhance certain elements like scale,” says Favreau. “We can take foliage from India’s jungles and heighten certain colors. But it’s all rooted in reality.”

Artists at MPC’s Bangalore, India, studio took 100,000 photographs of real locations, creating a massive library of resource material that was matched to the finest details. The result is authentic-looking moss, bark, rock and water. Says Valdez, “The audience will feel as if they can reach out and touch this environment. Each scene is handcrafted plant by plant, detailed down to thousands of scattered broken leaves, and vines that grow across the landscapes. There are rushing rivers, mudslides and grasses blowing in the wind. Contributing to 80 percent of the frame 100 percent of the time, the jungle itself is the single biggest creation in the film.”

According to Glass, there are several different environments created for the film. The story takes audiences on an adventure—kicking off at the wolf den, where Mowgli grew up, traveling with the man-cub to Kaa’s dark and lush jungle digs, and Baloo’s colorful world that’s more reminiscent of the animated film. King Louie’s temple—inspired by a real Indian temple—represents Mowgli’s first encounter with man-made structures. “It’s a very significant moment in the movie,” says Glass. “He sees images of humans for the first time carved into the rocks—there are metaphors on many levels.”

The backdrops were deliberately diversified, says Glass, to illustrate Mowgli’s grand journey. Filmmakers were inspired by real Indian environments—but following in Mowgli’s footsteps wouldn’t be easy. “He may travel 15 miles total,” says Glass. “But the areas that inspired our designs might be 700 miles apart. It encompasses the full flavor of India.”

Says Legato, “The audience will feel the grandeur of the Indian jungle. They’ll experience this exotic land. That’s part of the fun of going to the movies—seeing a place you’ve never seen before. Living it. Walking through it.”

## MOWGLI IN ACTION

The extensive pre-visualization work was essential, particularly considering that the film’s human character, Mowgli, touches and interacts with the environment he’s in. Designers built practical sets—creating only what was needed for a particular shot—that was later blended with the CG environment. “It’s never really been done this extensively,” says Favreau, “in every scene—in every shot. We could look at the monitor and see the virtual set we’d already built and how it married perfectly into that environment. We could move the camera and see off into the distance—we could see every mountain and tree that was supposed to be there.”

Glass was charged with creating practical sets that would blend seamlessly into the digital sets. “The biggest challenge was deciphering which parts of the set we’d need to build,” says Glass. “That’s where the mo-cap version of the movie really served its purpose. We could see where Mowgli’s footfalls would be, what he touched. That all dictated what we built for the actual shoot.”

To create the iconic float-down-the-river scene, filmmakers built two tanks with jets and pumps. “The larger tank had gigantic jets that created a current,” says Glass.

Each set had to be constructed with an eye for the digital characters who would be added to the scene. “We had to be cognizant of where the animated characters were, because if we put a plant right where Baloo was walking, we’d have a problem—we wouldn’t capture his interaction with it. On the other hand, we tried to put as much as we could around Mowgli so that he had a lot of interaction with the environment.”

Every choice was made with the audience in mind, says Favreau. “The audience has to be taken on a ride. They want thrills, adventure, excitement, laughs. And they want emotion. I tried to make a movie that I’d want to see.”

### **OLD-SCHOOL TALENTS SOLVE HIGH-TECH CHALLENGES** **Filmmakers Call on Renowned Puppeteers to Fuel Live-Action Performance**

*Because the Jungle is no longer safe for you. You're being hunted by a tiger.  
Only Man can protect you now.*

~ Bagheera

Newcomer Neel Sethi’s personality and natural abilities helped him win the role of Mowgli, opposite a roster of A-list performers. But as the only live-action actor in the film, Sethi faced a unique challenge: he would be unable to play off his co-stars’ performances, which were being assembled digitally. “We knew that we needed realistic emotional depth to Neel’s performance,” says producer Brigham Taylor. “You can’t get that kind of acting against something inanimate, so [director] Jon [Favreau] came up with the idea of always having some performers, ones who will never be seen in the final film, on the stage with Neel. It was either Jon himself and or one of five puppeteers. Neel was always reacting and interacting with someone live so he knew where to focus.”

Filmmakers employed puppeteers from Jim Henson’s Creature Shop to keep the scenes fresh for Sethi. On set, against a sea of blue screen, the puppeteers synced their actions to vocal tracks that were recorded by the voice actors.

Says visual effects supervisor Robert Legato, “Sure, you could put a tennis ball on a stick, but it’s not the same. There’s a palatable chemical reaction when you see somebody smile or change his expression when you say something. A tennis ball can’t trigger responses like a master puppeteer who is used to dealing with kids and eliciting emotions.”

Legato adds, “Sometimes a puppeteer would have little eyeballs on his hand and sometimes a huge life-size puppet. We’d change it up from take to take to keep it fresh for this young kid who wasn’t a seasoned actor. It helped him give a really great performance.”

“Those magic moments happened on a daily basis,” adds Taylor.

Henson veteran puppeteer Artie Esposito portrayed Baloo during live-action shooting. But his work, and that of his fellow puppeteers, will not be seen by audiences. Says Esposito, “We gave Neel [Sethi] an acting partner on set, and provided eyelines that helped the animation and VFX departments estimate the physical space that the animals inhabited so they fit seamlessly within the frame that was composed.”

## **SOUNDS OF THE JUNGLE** **Veteran Composer John Debney Creates Winning Score**

*A man-cub becomes Man, and Man is forbidden.*

~ Shere Khan

With its roots in classic Disney animation, Jon Favreau’s epic, live-action version of “The Jungle Book” called for a powerful score. Veteran composer John Debney brought his award-winning sensibilities to the film—along with a notable history as part of the Disney family.

“I have quite a history with Disney,” says Debney, whose father Louis Debney was hired by Walt Disney himself in the mid-1930s. “When I was a youngster, they were making this incredible magical film called ‘The Jungle Book,’ and I was sort of a studio brat. I got to know the young man Bruce Reiterman who played Mowgli. We would go on adventures around the world with his family.”

Fast-forward a few decades, Debney grew up to become an award-winning composer, scoring films ranging from “The Passion of the Christ” to Favreau’s “Iron Man 2.” According to Debney, the plan from the get-go was to create a classic score reminiscent of the 1967 film. “Jon [Favreau] wanted a timeless sound to the score and I embraced that,” says the composer. “That’s where I come from. I love writing really rich, beautiful Disneyesque music.”

According to producer Brigham Taylor, unlike the original film, the new version is not a musical. “The animated film is definitely musical comedy and our version is an epic adventure,” he says. “But we all felt that without a nod to the original music, it just wouldn’t be correct.”

Favreau wanted to pay homage to the original in a subtle way. “We were able to reinterpret and highlight snippets of the songs we all know and love,” says Debney. “I couldn’t believe I’d get to work with Dick and Bob Sherman’s music. I think it’s really smart to embrace these amazing, classic tunes—yet bring them into this new interpretation of the story in our own way.”

Debney created a unique theme for Mowgli. “It’s not overly emotional,” he says. “It has an elegance and majesty to it. He’s becoming a man through this whole experience and that’s what we wanted to say with his theme.”



Fearsome tiger Shere Khan was also given a theme—a three- or four-note motif, says Debney—with low brass and strings to illustrate the idea that he’s always lurking nearby. Bagheera doesn’t have his own theme, but is represented by stately sounds—French horns and strings. Kaa’s music, inspired in part by the voice work of Scarlett Johansson, is dark with snakelike sounds. King Louie features low-end percussion instruments, bass marimbas, synthetic wind textures and contrabass bassoons. And Baloo is represented by a fun New Orleans-style sound. “It’s frolicking and emotional,” says Debney. “Baloo called for quirky strings and bass.”

The score features a classic orchestral sound accented by ethnic instruments, including bass flutes, woodwinds, big drums, Indian violin and Indian flute. An impressive 104-piece orchestra brought Debney’s score to life.

The composer thinks audiences will be fans of the live-action film. “I feel it’s setting a new benchmark in filmmaking,” says Debney. “I hope people will walk away humming some of the great tunes they knew and maybe one or two new ones. If we’re half as memorable as the original then I’ll be a happy guy forever.”

## **ABOUT THE TALENT**

**BILL MURRAY (voice of Baloo)** recently starred in director/screenwriter Ted Melfi’s critically acclaimed “St. Vincent,” the story of a young boy who develops an unusual friendship with the cantankerous old guy next door.

Murray’s portrayal of Herman Blume in Wes Anderson’s “Rushmore” brought him the New York Film Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association and Independent Spirit Award for best supporting actor. He has acted in all of Anderson’s subsequent features, including “The Royal Tenenbaums,” “The Life Aquatic with Steve Zissou,” “The Darjeeling Limited,” “Fantastic Mr. Fox” and “Moonrise Kingdom.”

For his performance as Bob Harris in Sofia Coppola’s “Lost in Translation,” Murray received the Golden Globe®, BAFTA, Independent Spirit and New York, Los Angeles and Chicago Film Critics Awards, among others, for best actor. He also was nominated for the Screen Actors Guild Award® and Academy Award®.

After making his screen debut in Ivan Reitman’s “Meatballs,” Murray reteamed with the director on “Stripes” and the “Ghostbusters” movies. His film credits include Harold Ramis’ “Caddyshack” and “Groundhog Day,” Art Linson’s “Where the Buffalo Roam,” Sydney Pollack’s “Tootsie,” John Byrum’s “The Razor’s Edge,” Richard Donner’s “Scrooged,” Frank Oz’s “What About Bob?,” John McNaughton’s “Mad Dog and Glory” and “Wild Things,” Tim Burton’s “Ed Wood,” Peter and Bobby Farrelly’s “Kingpin” and “Dumb and Dumber To,” Jon Amiel’s “The Man Who Knew Too Little,” Tim Robbins’ “Cradle Will Rock,” Michael Almereyda’s “Hamlet,” Gil Kenan’s “City of Ember,” Aaron Schneider’s “Get Low,” for which Murray received Independent Spirit and Satellite Award nominations, Mitch Glazer’s “Passion Play,” Roman Coppola’s “A Glimpse Inside the

Mind of Charles Swan III,” Barry Levinson’s “Rock the Kasbah” and Cameron Crowe’s “Aloha.”

He has starred for Jim Jarmusch in the “Delirium” segment of “Coffee and Cigarettes” and in “Broken Flowers,” for which he was nominated for a Satellite Award for best actor; and in “The Limits of Control.”

Born in Chicago, Murray began his acting career there with the improvisational troupe Second City. He joined the cast of NBC’s “Saturday Night Live” in the show’s second season, and shortly thereafter won an Emmy® as one of the show’s writers. He later authored the book “Cinderella Story: My Life in Golf.”

**BEN KINGSLEY (voice of Bagheera)** continues to bring unequalled detail and nuance to each role he portrays after earning an Academy Award®, two Golden Globes® and two BAFTA Awards for his riveting portrayal of Indian social leader Mahatma Gandhi. Upcoming for Kingsley is “Backstabbing for Beginners,” directed by Per Fly.

Kingsley has continued to earn honors as a truly international star, earning Oscar® nominations for “Bugsy,” “Sexy Beast” and “House of Sand and Fog.” His roles have been as diverse as his talents, from a vice president in “Dave” to the scheming Fagin in “Oliver Twist.” In 1984, Kingsley was awarded the Padma Shri by Indira Gandhi and the government of India and was knighted by Queen Elizabeth II in the New Year’s Eve Honors List 2001.

Kingsley was heard in the stop-motion animated film “The Boxtrolls,” based on the novel “Here Be Monsters”; in Ridley Scott’s epic film “Exodus: Gods and Kings” alongside Christian Bale, Sigourney Weaver and Aaron Paul; and “Night at the Museum: Secret of the Tomb,” the third installment in the franchise, as an Egyptian pharaoh on display in the museum who is revived by a magical tablet. He also appears in “Learning to Drive,” directed by Isabel Coixet.

Kingsley appears in “Tut,” a six-part miniseries for SpikeTV. The limited series is based on the story of King Tutankhamen, known as King Tut. Kingsley portrays Ay, the grand vizier to King Tutankhamen, who wields tremendous power and influence as the top advisor to the young Egyptian ruler.

Kingsley appears in “The Walk,” the Robert Zemeckis-helmed dramatized biopic of tightrope walker Philippe Petit’s walk between the Twin Towers in 1974; “Collide,” alongside Anthony Hopkins, Nicholas Hout and Felicity Jones, following a young American couple who are plunged into a game of cat and mouse across Germany after they find themselves caught between two ruthless criminals; Tarsem Singh’s sci-fi thriller “Self/less”; “Learning to Drive,” where he re-teams with his “Elegy” director Isabel Coixet and co-star Patricia Clarkson; “Robot Overlords,” where earth has been conquered by robots from a distant galaxy; and “Life,” opposite Robert Pattinson and Dane DeHaan. The story centers on the friendship that developed between photographer Dennis Stock and actor James Dean when Stock was commissioned to photograph the actor for Life magazine in 1955. Kingsley portrays studio mogul Jack Warner.

Kingsley will appear in "Brooklyn Bridge," opposite Daniel Radcliffe and Brie Larson, about Washington Roebling, a civil engineer and son of architect, John A. Roebling (Kingsley), who is entrusted with completing his father's famous Brooklyn Bridge.

Kingsley was in the highly anticipated Marvel short film "All Hail the King," which has been described as an epilogue to "Iron Man 3" and a possible prologue to "Iron Man 4." The 14-minute film was written and directed by "Iron Man 3" scribe Drew Pearce, and is included on the "Thor: The Dark World" Blu-ray™. Kingsley was also seen in "War Story," which premiered at Sundance Film Festival. Directed by Mark Jackson, the film is about a war photographer who retreats to a small town in Sicily after being held captive in Libya. The film also stars Catherine Keener and Hafsia Herzi.

In 2013, Kingsley was seen in the blockbuster film "Iron Man 3" as The Mandarin. The film grossed more than \$1 billion worldwide. He also starred in "Ender's Game," based on the novel of the same name, and was seen in the independent films "Walking With the Enemy," "A Common Man," "A Birder's Guide to Everything" and "The Physician."

Steeped in British theatre, Kingsley marked the beginning of his professional acting career with his acceptance by the Royal Shakespeare Company in 1967. He had roles in "A Midsummer Night's Dream," "The Tempest," Brutus in "Julius Caesar," and title roles in "Othello" and "Hamlet," among others. His more recent and diverse stage roles include those in "The Country Wife," "The Cherry Orchard," "A Betrothal" and "Waiting for Godot."

Kingsley's film career began in 1972 with the thriller "Fear Is the Key," but his first major role came a decade later in the epic "Gandhi." He followed this Oscar®-winning performance with "Betrayal," "Turtle Diary," "Harem," "Pascali's Island," "Without A Clue" (as Dr. Watson to Michael Caine's Sherlock Holmes) and "The Children," opposite Kim Novak. During the 1990s, Kingsley distinguished himself through such roles as Mayer Lansky in "Bugsy," "Sneakers," "Searching For Bobby Fischer" and "Dave." In 1994 he was nominated for a BAFTA Award for his memorable supporting role as Itzhak Stern in Steven Spielberg's seven-time Oscar winner "Schindler's List."

Kingsley's credits include "Rules of Engagement," "What Planet Are You From?," Roman Polanski's "Oliver Twist," the crime drama "Lucky Number Slevin," John Dahl's "You Kill Me" and the Roman empire saga "The Last Legion." He also starred in the sexually charged "Elegy," for which he was nominated British Actor of the Year by the London Critics Circle Film Awards and two films at the 2008 Sundance Film Festival: the Audience Award-winning and Grand Jury Prize-nominated "The Wackness" and the crime thriller "Transsiberian." He also starred in the thriller "Fifty Dead Men Walking" and the crime comedy "War, Inc."

Kingsley's other credits include Sacha Baron Cohen's "The Dictator," Martin Scorsese's films "Hugo," which earned five Academy Awards®, and "Shutter Island"; Jerry Bruckheimer's "Prince of Persia"; and "Stonehearst Asylum" alongside Michael Caine, Kate Beckinsale and Jim Sturgess.

Golden Globe®-winning actor **IDRIS ELBA (voice of Shere Khan)** showcases his creative versatility in television and film, as well as behind the camera as a producer and director. He continues to captivate audiences as one to watch in Hollywood, with a string of well-received performances in high-profile films as well as and in multiple critically acclaimed television series.

Prior to his big-screen debut, Elba's career skyrocketed on the small screen in some of UK's top-rated shows, including "Dangerfield," "Bramwell" and "Ultraviolet." In 2000, "Ultraviolet" was purchased by Fox in the United States, offering Elba a break into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall's Off-Broadway production of "Troilus and Cressida." Shortly thereafter he landed a part on the acclaimed television series "Law & Order."

Elba landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire on HBO's critically acclaimed series "The Wire." In 2005, his performance earned him an NAACP Image Award nomination for outstanding supporting actor in a drama series.

In 2005, Elba began his film career in such projects as HBO's "Sometimes in April" (NAACP Image Award nomination), Tyler Perry's "Daddy's Little Girls" (BET Award nomination), "The Reaping" alongside Hilary Swank, and the horror thriller "28 Weeks Later." In 2007, Elba starred in Ridley Scott's Golden Globe®-nominated "American Gangster" with Denzel Washington, Russell Crowe, Ruby Dee and Josh Brolin. The cast received a Screen Actors Guild Award® nomination. Following, Elba starred in Guy Ritchie's "RocknRolla" with Tom Hardy; opposite Beyonce Knowles in "Obsessed" (NAACP Image Award Nomination); "The Losers" (BET Award winner), "Legacy" (which he also executive produced); "Ghost Rider" with Nicolas Cage; Ridley Scott's "Prometheus" with Michael Fassbender and Charlize Theron; "Thor" with Natalie Portman and Chris Hemsworth; and Guillermo del Toro's "Pacific Rim" alongside Charlie Hunnam, Charlie Day and Rinko Kikuchi. In 2013, Elba starred as Nelson Mandela in The Weinstein Company biopic "Mandela: Long Walk to Freedom." His performance earned him a Golden Globe® nomination and an NAACP Image Award nomination. The next year, he both starred in and executive produced "No Good Deed," a thriller also starring Taraji P. Henson. In March 2015, Elba appeared in Pierre Morel's "The Gunman," alongside Sean Penn and Javier Bardem.

Elba can be seen in "Beasts of No Nation," directed by Cary Joji Fukunaga, which earned him nominations for a Golden Globe® and NAACP Image Award; as well as SAG and Independent Spirit Awards for best supporting actor. He lends his voice to Walt Disney Animation Studios' "Zootopia," and stars in this summer's "Star Trek Beyond."

Elba returned to television in 2009 when he joined the cast of NBC's hit television show "The Office" as Michael Scott's less-than-amused boss Charles Minor. In 2010, Elba landed the title role of John Luther in the BBC crime drama miniseries "Luther." Following the first season, Elba was nominated for an Emmy® for his performance in "Luther," as well as for his guest appearance on Showtime's "The Big C." His performance in the first season of "Luther" earned him an NAACP Image Award, a BET Award, and a Golden Globe®. In 2012, Elba earned an Emmy nomination for the second season of "Luther." The third installment of the BBC miniseries aired in September 2013. His

performance earned him an Emmy and Golden Globe nomination as well as an NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final installment of the series, for which he earned nominations for a Golden Globe and NAACP Award; and garnered the SAG Award® for outstanding performance by a male actor.

In 2013, Elba made his directorial debut with the teleplay “The Pavement Psychologist” for Sky/Sprout Pictures as part of Sky's PLAYHOUSE PRESENTS series starring Anna Friel, which Elba also wrote. He also created, directed and starred in the music video “Lover of Light” by Mumford and Sons, which has received more than nine million YouTube views to date. In 2014, Elba starred in and produced a two-part documentary titled “King of Speed” for BBC Two and BBC America with his production company Green Door Pictures. In 2015, Elba and Green Door Pictures released the documentary “Mandela, My Dad and Me,” which follows Elba during the making of his album “mi Mandela.”

In winter 2015, Elba launched his clothing line Idris Elba + Superdry, which combines vintage Americana styling with Japanese-inspired graphics, available in both the UK and U.S.

**LUPITA NYONG'O (voice of Raksha)** made her feature debut in Steve McQueen's Academy Award®-winning film “12 Years a Slave,” alongside Chiwetel Ejiofor, Michael Fassbender and Brad Pitt. For her portrayal as Patsey, Nyong'o received the Academy Award in the category of best supporting actress, as well as the Screen Actors Guild Award®, the Critics' Choice Award, the Independent Spirit Award, NAACP Award and the 2013 Hollywood Film Awards' New Hollywood Award.

Nyong'o stars in in “Star Wars: Episode VII – The Force Awakens,” directed by J.J. Abrams, and Disney's “Queen of Katwe,” directed by Mira Nair. In addition, she will be producing and starring in a film adaptation of Chimamanda Adichie's “Americanah,” which was selected as one of the 10 Best Books of 2013 by the editors of the New York Times Book Review.

Nyong'o can be seen in the action thriller “Non-Stop,” opposite Liam Neeson, Michelle Dockery and Julianne Moore. Additionally, Nyong'o served as the creator, director, editor and producer of the award-winning feature-length documentary “In My Genes.” The documentary follows eight individual Kenyans who have one thing in common: they were born with albinism, a genetic condition that causes a lack of pigmentation. In many parts of Africa, including Kenya, it is a condition that marginalizes, stigmatizes and endangers those who have it. While albinism is highly visible in a society that is predominantly black, the reality of those living with albinism is invisible to most. Through her intimate portraits, Nyong'o enables us see their challenges, humanity and everyday triumphs.

Nyong'o has become a favorite of designers and in June 2014, she was announced as a new ambassador of Lancome.

A recent graduate of the Yale School of Drama's acting program, Nyong'o's stage credits include playing Perdita in “The Winter's Tale” (Yale Repertory Theater), Sonya in “Uncle

Vanya,” Katherine in “The Taming of the Shrew,” as well as being in the original production of Michael Mitnick's “Elijah.”

**SCARLETT JOHANSSON (voice of Kaa)** has proven to be one of Hollywood’s most talented and charismatic actresses. A Tony Award® and BAFTA winner as well as a four-time Golden Globe® nominee, she lent her voice to Spike Jonze’s Oscar®-winning sci-fi romance “Her.” Johansson’s performance as the operating system Samantha earned her the best actress award at the Rome Film Festival.

Johansson starred in Luc Besson’s action-thriller “Lucy.” She starred opposite Chris Evans in Marvel’s “Captain America: The Winter Soldier” and reprised her role of Natasha Romanoff, the Black Widow, in Marvel’s “Avengers: Age of Ultron.”

In 2014 Johansson was seen in Jon Favreau’s critically acclaimed independent film, “Chef.” In 2013, she starred in Joseph Gordon-Levitt’s directorial debut “Don Jon,” and in Jonathan Glazer’s “Under the Skin,” which premiered at the Venice and Toronto Film Festivals.

For her starring role opposite Bill Murray in “Lost in Translation,” the critically acclaimed second film directed by Sofia Coppola, Johansson received rave reviews and won the Upstream Prize at the Venice Film Festival. Previously, she starred in “A Love Song for Bobby Long,” opposite John Travolta, and Woody Allen’s “Match Point,” which netted her fourth consecutive Golden Globe® nomination.

Johansson also starred in such notable films as Marvel’s “The Avengers,” alongside Robert Downey Jr.; “Hitchcock,” opposite Anthony Hopkins; “We Bought a Zoo” for Cameron Crowe; “Iron Man 2,” directed by Jon Favreau; “In Good Company” for the Weitz brothers; “Girl with a Pearl Earring,” opposite Colin Firth; “The Island,” opposite Ewan McGregor; “The Black Dahlia,” directed by Brian De Palma; and “The Prestige,” directed by Christopher Nolan.

Additional film credits include “He’s Just Not That Into You,” “Vicky Cristina Barcelona,” “The Other Boleyn Girl,” “The Spirit,” “The Nanny Diaries,” “North” and “Just Cause.”

A New York native, Johansson made her professional acting debut at age 8 in the Off Broadway production of “Sophistry,” alongside Ethan Hawke, at New York’s Playwrights Horizons. Her breakthrough role came at age 10 in the critically praised “Manny & Lo,” which earned her an Independent Spirit Award nomination for best female lead.

When she was 12, Johansson attained worldwide recognition for her performance as Grace MacLean, the teen traumatized by a riding accident in Robert Redford’s drama “The Horse Whisperer.” She went on to star in Terry Zwigoff’s “Ghost World,” garnering best supporting actress honors from the Toronto Film Critics Association. Johansson was also featured in the Coen brothers’ dark comedy “The Man Who Wasn’t There,” opposite Billy Bob Thornton and Frances McDormand.

Also a skilled stage actress, Johansson won a Tony® for her Broadway debut in the Arthur Miller play “A View from the Bridge,” opposite Liev Schreiber. In 2013, she wrapped her second run on Broadway as Maggie in “Cat on a Hot Tin Roof.”

**GIANCARLO ESPOSITO (voice of AKELA)** is a celebrated television, film and stage actor whose acting career spans several decades. In 2014, he was honored with a star on the prestigious Hollywood Walk of Fame.

Esposito will star in “The Scorch Trials,” the sequel to 20<sup>th</sup> Century Fox’s blockbuster action franchise “The Maze Runner.” He will also star in the independent musical drama, “Stuck,” based on the stage play. He will then direct, produce and star in the independent historical drama “Patriotic Treason,” the story of abolitionist John Brown. Esposito will play Frederick Douglass opposite four-time Academy Award®-nominee Ed Harris.

Television audiences know Esposito best from his iconic portrayal of drug kingpin Gustavo “Gus” Fring in AMC’s critically acclaimed award-winning series “Breaking Bad,” for which he won the 2012 Critics Choice Award and earned a 2012 Emmy® nomination as well.

Esposito has appeared in notable films such as “Rabbit Hole,” “The Usual Suspects,” “Smoke” and “The Last Holiday.” His performances in Spike Lee’s films “Do the Right Thing,” “Mo’ Better Blues,” “School Daze” and “Malcolm X” are among his most memorable. Esposito’s other film credits include outstanding performances in “Poker Night,” “Alex Cross,” “Sherrybaby,” “Ali,” “Nothing to Lose,” “Waiting to Exhale,” “Bob Roberts,” “King of New York” and “The Cotton Club.” In 1995, Esposito was recognized for his incredible work in “Fresh” with a nomination for an Independent Spirit Award.

In 2008, through his production company, Quiet Hand Productions, Esposito made his feature directorial debut with the film “Gospel Hill.” He also co-starred with Danny Glover, Angela Bassett, Julia Stiles, Taylor Kitsch and Samuel L. Jackson, and the film won more than nine awards at various acclaimed film festivals. Quiet Hand Productions aspires to make conscious-content films that focus on the inspirational. The company has several projects in development, in which Esposito plans to co-star, as well as direct and produce.

Esposito’s many television credits include “Revolution,” “Community,” “Once Upon a Time,” “Homicide: Life on The Streets,” “Law & Order,” “Bakersfield PD,” “Touched by an Angel,” and “Kidnapped.”

Esposito is also well known to theatregoers for his award-winning work on stage. He recently starred in Atlantic Theatre Company’s world premiere of “Storefront Church,” written and directed by Pulitzer Prize and Tony Award® winner John Patrick Shanley. “Storefront Church” was the final installment of the trilogy called “Church & State,” and began with “Doubt.” Esposito won Obie Awards for “Zooman and The Sign” at the Negro Ensemble Company and “Distant Fires” at The Atlantic Theatre Company, where he continues to perform and teach as a company member. His long list of Broadway credits include “Sacrilige,” “Seesaw,” “Merrily We Roll Along” and “Lost In The Stars,” to name a

few. He also co-starred on Broadway with James Earl Jones, Terrence Howard and Phylicia Rashad in Debbie Allen's rendition of the great classic Tennessee Williams play "Cat on a Hot Tin Roof."

Esposito is a yoga enthusiast and spends his free time riding his motorcycle and practicing the saxophone. He is also a proud board member of the Creative Coalition, an arts and advocacy group that champions the First Amendment. He also lends his support to other organizations that support the arts and education, including the Waterkeeper Alliance, Kids for Peace & World Merit USA.

**CHRISTOPHER WALKEN (voice of King Louie)** won an Academy Award® and the New York Film Critics Circle Award for his performance in "The Deer Hunter." Walken also received an Academy Award nomination and won the BAFTA and SAG Award® for "Catch Me if You Can."

Walken's credits include "Annie Hall," "Pennies From Heaven," "The Dead Zone," "At Close Range," "Biloxi Blues," "King of New York," "Man On Fire," "Man of the Year," "Wedding Crashers," "Hairspray," "True Romance," "Pulp Fiction," "Batman Returns," "Seven Psychopaths" and "A Late Quartet." He also starred in "Jersey Boys," directed by Clint Eastwood; "When I Live My Life Over Again," co-starring Amber Heard and Oliver Platt; and "The Family Fang," alongside Justin Bateman and Nicole Kidman. Walken recently starred in "Nine Lives," alongside Kevin Spacey and Jennifer Garner, with Barry Sonnenfeld directing.

In 2010, Walken was nominated for a Tony Award® and Drama Desk Award for his performance in "A Behanding in Spokane." His theatre work includes "The Lion In Winter" (Clarence Derwent Award), "The Seagull" (Obie, NY Shakespeare Festival), "The Rose Tattoo" (Theatre World Award) and James Joyce's "The Dead."

Walken also performed in the Spike Jonze-directed music video for "Weapon of Choice," and starred in "Peter Pan Live" for NBC as Captain Hook.

**NEEL SETHI (Mowgli)** is the only live-action actor among an all-star cast in "The Jungle Book." Director Jon Favreau chose Sethi after considering about 2000 kids who auditioned for the role.

Sethi, a natural athlete, enjoys playing all sports—especially basketball and football. He is working towards earning his black belt in Taekwondo and underwent parkour training to help him prepare him for his role as Mowgli.

The native New Yorker, now 12, roots for the Mets, the Giants and the Knicks. He loves music and his favorite foods are lobster ravioli and sushi.

## **ABOUT THE FILMMAKERS**



**JON FAVREAU (Director)** began his career in the industry as an actor in the inspiring sports film “Rudy.” He went on to establish himself as a writer with the acclaimed hipster comedy “Swingers.” Since then, he has continued to challenge himself with a variety of eclectic projects.

An integral part of the formation and expansion of the Marvel Universe, Favreau directed the blockbuster hits “Iron Man” and “Iron Man 2,” which grossed a combined \$1.3 billion at the worldwide box office. He also served as executive producer on Marvel’s “The Avengers” and “Avengers: Age of Ultron,” which grossed a combined \$2.9 billion worldwide, becoming the 3<sup>rd</sup> and 7<sup>th</sup> highest-grossing films of all time, respectively.

Most recently, Favreau wrote, directed, produced and starred in the indie hit, “Chef,” which also starred Sofia Vergara, Scarlett Johansson and Robert Downey Jr.

In 2011, Favreau directed and produced “Cowboys and Aliens,” starring Harrison Ford and Daniel Craig. Prior to directing the first two installments of the “Iron Man,” franchise, Favreau directed “Zathura: A Space Adventure,” a children’s film starring Tim Robbins, for Radar Pictures and Sony Entertainment. In 2003, Favreau directed the acclaimed holiday smash hit “Elf,” starring Will Ferrell, for New Line Cinema. Favreau made his feature-film directorial debut with “Made,” a script he wrote and starred in opposite Vince Vaughn and Sean Combs for Artisan Entertainment.

In front of the camera, Favreau was seen in “The Wolf of Wall Street,” “Identity Thief” and “People Like Us.” His other film credits include “Couples Retreat,” “I Love You Man,” “Four Christmases,” “The Break-Up,” “Wimbledon,” “Something’s Gotta Give,” “Daredevil,” “Love & Sex,” “The Replacements,” “Very Bad Things” and “Deep Impact.” He also portrayed legendary heavyweight champion Rocky Marciano in the MGM biopic “Rocky Marciano.”

Favreau’s television credits include a recurring role on “Friends” and a special appearance on HBO’s “The Sopranos,” playing himself. Favreau also added the title of showrunner to his multihyphenate list of credits as the creator, producer and host of the critically acclaimed and Emmy®-nominated IFC series “Dinner for Five.” He also executive produced the TV series “Revolution.” Presently, Favreau is an executive producer on the TV series, “The Shannara Chronicles.”

**JUSTIN MARKS (Screenwriter)** was tapped to write the “Top Gun” sequel, with Jerry Bruckheimer producing and Tom Cruise set to return. David Ayer is directing Marks’ adaptation of “Suicide Squad.”

Marks also adapted the Vertigo Comic “FBP: Federal Bureau of Physics” for David Goyer to produce. Paramount Pictures acquired the project “Dogs of War,” written by Marks, produced by Jerry Bruckheimer with Fredrik Bond set to direct.

Marks also wrote “The Raven” for Universal with Mark Wahlberg producing, and “Shadow of the Colossus” for Sony Pictures, based on the video game of the same title.

**RUDYARD KIPLING (Inspired by the Works of)** is the author of “The Jungle Book,” among other tales of the Indian subcontinent. Published in 1894, “The Jungle Book” was a collection of fictional stories about the wilds of India, many of them featuring Mowgli, a feral boy raised by wolves. “The Second Jungle Book” followed in 1895, which was the basis for the immensely popular and endearing 1967 Walt Disney animated film.

The author was born in 1865 in Bombay, India. His father was a director of an art museum and his mother was a socialite. At age 5, he was sent home to England and immersed himself in art, philosophy and literature. But he felt neglected and isolated in the shoddy care of a family who boarded the children of British nationals serving in India. Soon, writing became his refuge and Kipling began to compose short stories.

In 1882, Kipling returned to India and took up journalism, publishing stories and poems. He became increasingly popular, and his work often revealed the complex and problematic nature of British imperialism.

Kipling traveled widely and wrote prolifically. After penning hundreds of essays, poems and stories, he was awarded the Nobel Prize for Literature in 1907 and continued to write, nearly up to his death at age 70 in 1936. Kipling’s autobiography, “Something Of Myself: And Other Autobiographical Writings,” was published posthumously in 1937.

**BRIGHAM TAYLOR (Producer)** has been associated with Walt Disney Studios since 1994 where he began as a production assistant and rose through the ranks to executive vice president of production. During his time as an executive, Taylor helped oversee a wide range of films, including the “Pirates of the Caribbean” franchise, “Tron Legacy,” “Chronicles of Narnia” and “Oz: The Great and Powerful.” Other titles include “The Rookie,” “Flightplan,” “O Brother Where Art Thou,” “Miracle,” “The Game Plan,” “John Carter,” “Secretariat” and “Million Dollar Arm.”

In his newest endeavor, Taylor signed an exclusive producing pact with Disney, TaylorMade Films, developing and producing titles for the live-action studio.

In addition to producing “The Jungle Book,” directed by Jon Favreau, Taylor executive produced “Tomorrowland,” directed by Brad Bird and produced by Bird and Damon Lindelof.

**PETER TOBYANSEN (Executive Producer)** With a distinctive and diversified production background, Tobyansen has contributed to many box-office successes that have cinematically required building new production methodologies that help bring the story to the screen. Only recently have many of these unique assignments helped launch new architectural designs that are recognized as industry standards today.

His technological filmmaking experience has been the catalyst for discussion on large-scale projects while working in collaboration with the director, studio departments and

creative producers. With promoting the utilization of cutting-edge technologies, integrated with project-oriented customized designed workflows, including virtual production (pre-production, production and post) pipelines, he has helped ensure seamless character translations to maximize a directorial-centric project supporting both animation and live-action genres.

In parallel, Tobyansen has also helped address the build and implementation of many production disciplines into project workflows. These disciplines create pipelines that are essential to each project's uniqueness and resulted in immediate creative approvals. Many successful disciplines, now considered pioneering, were initially built for the virtual complexities of "Avatar," including the project's overall production architecture, are still being used with most computer-generated productions of today.

Film credits include Tim Burton's "Alice in Wonderland," Jim Cameron's "Avatar" and Bob Zemeckis' "The Polar Express" and "Disney's A Christmas Carol." A few of his additional films credits utilizing similar project workflows and pipelines are "Mars Needs Moms," "Beowulf," "Monster House" and "The SpongeBob SquarePants – the Movie."

**MOLLY ALLEN (Executive Producer)** has been in the film business for more than two decades. She recently served as executive producer and production manager on "Chef," the critically acclaimed hit film written, directed and produced by Jon Favreau and starring Favreau, Sofia Vergara, Scarlett Johansson, John Leguizamo, Bobby Cannavale, Dustin Hoffman, Oliver Platt and Robert Downey Jr.

Allen was associate producer and production supervisor on the hit action film "The Equalizer," starring Denzel Washington, directed by Antoine Fuqua and previously served as co-producer for director Denzel Washington and producer Todd Black on their critically acclaimed drama "The Great Debaters." She also co-produced "Seven Pounds," starring Will Smith.

Allen served as production supervisor for such notable films as "Django Unchained," "Water for Elephants," "Safe House" and "The Town."

She began her association with director Favreau when she served as his location manager on "Iron Man." Allen previously was the location manager on "The Pursuit of Happyness," "Constantine," "Along Came Polly," "Vanilla Sky" and "Fear and Loathing In Las Vegas," among others.

**KAREN GILCHRIST (Executive Producer)** is the vice president of development and production for Fairview Entertainment. She served as an executive producer on "Chef," the critically acclaimed hit film written, directed and produced by Jon Favreau and starring Favreau, Sofia Vergara, Scarlett Johansson, John Leguizamo, Bobby Cannavale, Dustin Hoffman, Oliver Platt and Robert Downey Jr.

Gilchrist was a co-producer on Favreau's "Cowboys & Aliens," starring Daniel Craig, Harrison Ford and Olivia Wilde, and an associate producer on "Iron Man 2," starring

Robert Downey Jr. In 2006, she began working with Favreau during pre-production and production on “Iron Man.”

**JOHN BARTNICKI (Co-Producer)** previously served as associate producer on “Chef,” the critically acclaimed hit film written, directed and produced by Jon Favreau starring Jon Favreau, Sofia Vergara, Scarlett Johansson, John Leguizamo, Bobby Cannavale, Dustin Hoffman, Oliver Platt and Robert Downey Jr.

Bartnicki first worked with Favreau during post-production on “Iron Man.” He then served production in various capacities on such projects as Favreau’s “Cowboys & Aliens,” Gore Verbinski’s “Rango,” Louis Leterrier’s “The Incredible Hulk,” among others.

**BILL POPE (Director of Photography)** collaborated as director of photography with director Edgar Wright on “The World’s End” with whom he also lensed “Scott Pilgrim vs. the World.”

Pope first came to critical prominence as the cinematographer of the Wachowskis’ “Bound” and “The Matrix”—his work on those films earning him Independent Spirit and BAFTA Award nominations, respectively. He later reteamed with the Wachowskis to shoot their two “Matrix” sequels back to back.

Pope is known for his collaborations with Sam Raimi, as the cinematographer on the director’s “Darkman,” “Army of Darkness,” “Spider-Man 2” and “Spider-Man 3,” and with Barry Sonnenfeld on “Men in Black 3,” among other projects dating back to their years together at New York University.

Pope’s credits as cinematographer also include Amy Heckerling’s “Clueless,” and Trey Parker and Matt Stone’s “Team America: World Police.” In addition to having been the cinematographer on music videos for such artists as Sting and Peter Gabriel, Pope has directed music videos for artists including Metallica, The Replacements (both are among MTV’s Top 100 of All Time) and Drake (MTV Best Hip-Hop Video 2014).

**CHRISTOPHER GLASS (Production Designer)** began his career storyboarding feature films and commercials for acclaimed directors such as Ang Lee, Ron Howard, Sam Raimi, Ed Zwick, Wong Kar-wai, Gore Verbinski, Shawn Levy, Tony Scott and David Fincher, among others. He later segued into production design through VFX art direction.

With a focus on the intersection where story and production design meets VFX, Glass has collaborated with some of the best-known cinematographers in the world, including Chivo, Wally Pfister, Robert Elswit, Fred Elmes, Matthew Libatique, Greig Fraser, Hoytema Van Hoytema, Phillippe LeSourd and Alwin Kuchler.

Among his accolades and awards for his commercial work, Glass is a four-time nominee for the Art Directors Guild Excellence in Production Design, won an Art Directors Guild

Award for a Halo 4 commercial, and was awarded a Bronze Lion at the Cannes Advertising Festival for production design. Glass has been honored with two AICP Awards with those spots part of the permanent media collection at MoMA.

**LAURA JEAN SHANNON (Costume Designer)** has worked on “Chef,” directed by Jon Favreau; “Two Guns,” directed by Baltasar Kormakur, “Little Boy,” directed by Alejandro Gómez Monteverde; “Footloose,” directed by Craig Brewer; “Scott Pilgrim vs. the World,” directed by Edgar Wright; and “Iron Man,” directed by Favreau. The latter earned Shannon a nomination for The Costume Designers Guild Award for excellence in contemporary film design.

Shannon began her career in New York City designing indie cult classics such as “Requiem for a Dream,” directed by Darren Aronofsky; “The Safety Of Objects,” directed by Rose Troche; and “Made,” directed by Favreau. Over the years, Shannon has had the pleasure of designing many genres including family favorites like “Zathura: A Space Adventure” and “Elf,” which afforded her a spot on the prestigious costume exhibition “50 Designers/50 Costumes: Concept to Character,” curated by the Academy of Motion Picture Arts and Sciences.

Shannon enjoys working all over the globe and calls a farm in central New York her home, which she shares with her wonderful family.

**JOHN DEBNEY (Score)**, an Academy Award®-nominated and Emmy®-winning composer, is considered one of the most prolific and successful composers in Hollywood. His unique ability to create memorable work across a variety of genres, as well as his reputation for being remarkably collaborative, have made him the first choice of top-level producers and directors. Debney combines his classical training and a strong knowledge of contemporary sounds to easily adapt to any assignment.

Debney's career seemed almost destined for Hollywood. The son of Disney Studios producer Louis Debney, the composer's credits include “Elf,” “Liar Liar,” “Bruce Almighty,” “Iron Man 2,” “Spy Kids,” “Spy Kids 2,” “I Know What You Did Last Summer” and “Sin City.”

Debney composed the landmark score for “The Passion of the Christ.” His emotional score for the film connected with viewers and listeners and debuted on Billboard's charts at No. 1 on the Soundtrack and Christian Album charts, and No. 19 on the Billboard Top 200. The record was certified gold by the RIAA and won the Dove Award for best instrumental album, as well as garnering Debney an Oscar® nomination.

Currently, he is reteaming with Mel Gibson on the feature film “Hacksaw Ridge.”

**ROBERT LEGATO (Visual Effects Supervisor)** joined the newly formed Digital Domain, a visual effects company founded by James Cameron, Stan Winston and Scott Ross, after a career in television for Paramount Pictures.

Legato's first feature assignment was visual effects supervisor, 2<sup>nd</sup> unit director and VFX director of photography for Neil Jordan's "Interview with the Vampire." This first feature led to Ron Howard's "Apollo 13" as the film's visual effects supervisor and director of photography for the VFX unit. Legato earned his first Academy Award® nomination and won the BAFTA for his effects work on "Apollo 13."

His next feature assignment, for James Cameron on "Titanic," spanned several years and ultimately proved to be one of the most successful films ever made. In addition to earning Legato his first Academy Award®, the film went on to win a total of 11 Oscars®, including best picture and best visual effects, and became the highest grossing movie of all time.

Legato also worked on Martin Scorsese's production of "Kundun," and Michael Bay's film "Armageddon."

Legato left Digital Domain to join Sony Pictures Imageworks where he served as visual effects supervisor on two films for Robert Zemeckis: "What Lies Beneath" and "Cast Away."

Legato was senior visual effects supervisor on "Bad Boys II," which was nominated for a VES Award for outstanding supporting visual effects in a motion picture. Legato also worked on the international phenomenon "Harry Potter and the Sorcerer's Stone," based on the bestselling book by J.K. Rowling. Legato was the 2<sup>nd</sup> unit director/co-2<sup>nd</sup> unit director of photography and visual effects supervisor on Martin Scorsese's "The Aviator," a film about the life of Howard Hughes that garnered three VES Awards and the International Press Academy's Satellite Award for best visual effects.

Legato then completed Martin Scorsese's feature "The Departed" as the 2<sup>nd</sup> unit director/cameraman and VFX supervisor. The film won four Academy Awards®, including best picture. During the same time frame, Legato created and conceived the virtual cinematography pipeline for James Cameron's "Avatar," which went on to become the highest grossing film ever at \$2.8 billion in worldwide receipts.

Legato had the opportunity to work on Robert DeNiro's second directorial effort, "The Good Shepherd," serving as both the 2nd unit director/cameraman and visual effects supervisor. The very next projects included Martin Scorsese's Clio Award-winning "The Key to Reserva," a 10-minute commercial project, as well as the feature documentary on the Rolling Stones entitled "Shine a Light." Legato also served as the VFX supervisor on Errol Morris' documentary film "Standard Operating Procedure."

Legato's next feature film was Martin Scorsese's "Shutter Island" as both visual effects supervisor and 2nd unit director/cameraman.

He was next the VFX supervisor and 2nd unit director/cameraman on Martin Scorsese's epic 3D film "Hugo," nominated for 11 Oscars® and nine BAFTAS,

including best picture and best visual effects. “Hugo” was ultimately awarded the Oscar for best visual effects, as well as two VES Society Awards and an International Satellite Award.

Legato was both second unit director/cameraman and visual effects supervisor for Martin Scorsese’s “The Wolf of Wall Street.”

Legato’s professional affiliations include the DGA, AMPAS, the ASC, Local 600, Local 700 and the VES.

**ADAM VALDEZ (Visual Effects Supervisor – MPC)** has been working behind the scenes on major feature films for 25 years. He’s one of MPC’s most experienced and talented visual effects artists.

Valdez began his impressive career with eight years at California’s respected Tippett Studio, where he worked as an animator on Steven Spielberg’s iconic “Jurassic Park,” as miniatures fabricator on “RoboCop 2,” as animator on “Dragonheart” and as lead character animator on “Starship Troopers.” After two years at Pacific Data Images’ re-launched visual effects group, Valdez moved to WETA Digital to build animation, crowd, motion capture and rigging departments, and was animation supervisor on “The Lord of the Rings: The Fellowship of the Ring” and “The Lord of the Rings: The Two Towers.”

In 2003, Valdez joined MPC as animation director, leading the development of the studio’s animation, crowd and character rigging practices, as well as serving as visual effects supervisor. He quickly affirmed himself as an innovative and highly skilled supervisor, leading teams on high-profile movies, including “AVP: Alien vs. Predator,” “10,000 BC,” “The Wolfman,” “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe,” “The Chronicles of Narnia: The Voyage of the Dawn Treader,” “World War Z” and “Maleficent.”

Valdez is a notable member of MPC’s board, involved in MPC’s growth and evolution as an industry-leading creator of visual effects. His foundations were in practical model-making and stage work, however being part of the digital revolution provided an opportunity to apply the traditional crafts of visual effects to the computer—thereby showing his forward-looking talent. Valdez has taken a traditional attitude to his collaborations with directors and software engineers alike. He is deeply involved in various aspects of filmmaking—both inside and outside the studio.

**DAN LEMMON (VFX Supervisor – WETA)** was twice nominated for an Oscar® for his work rendering photo-realistic emotionally engaging apes for both “Dawn of the Planet of the Apes” and “Rise of the Planet of the Apes” after joining WETA Digital in 2002 to work on “The Lord of the Rings: The Two Towers” and “The Lord of the Rings: The Return of the King.”

Additional credits as VFX supervisor include “Man of Steel,” and “Batman v Superman: Dawn of Justice.”

Lemmon was a digital effects supervisor on Peter Jackson's Academy Award®-winning "King Kong." He worked as visual effects supervisor on "Avatar," "Jumper," "30 Days of Night" and a number of commercials, including "Travelers: Snowball," for which he won a Gold Clio for visual effects and a Visual Effects Society Award for best visual effects in a commercial. Previously, Lemmon also worked on "I, Robot" as a CG supervisor.

Lemmon began work on "Avatar" in 2008 developing the now-famous floating mountain environments and other 3D assets and then supervised the integration of new tools into the production pipeline and continued on to oversee more than 250 shots.

Before joining WETA Digital, Lemmon was a CG supervisor and digital artist at Digital Domain in Venice, Calif., where he worked on several films and commercials, including "The Lord of The Rings: The Fellowship of the Ring," "Fight Club," "A Beautiful Mind," "Titanic" and "The Fifth Element."

Lemmon has contributed to six films that have won Academy Awards® for visual effects.

**ANDREW R. JONES (Animation Supervisor)** began his career as an animator at Digital Domain, where he was asked to supervise the animation on the now famous sinking sequence for James Cameron's "Titanic." Jones continued to direct animation for major Hollywood films like "Godzilla," "Final Fantasy: The Spirits Within," "Superman Returns" and "I, Robot."

At the Academy Awards® in 2010, Jones received his first Oscar® win for his work on James Cameron's "Avatar." He supervised the animation of over 1800 shots, bringing the digital actors and the creatures of Pandora to life.

Jones first ventured into directing in 2003 when the Wachowski siblings asked him to helm a short film for a DVD release of their "Matrix" spin-off titled "The Animatrix." The fully animated short, "The Final Flight of the Osiris," received praise from critics and fans alike.

In 2012, Jones worked closely with Marc Forster to re-imagine the zombies for the blockbuster "World War Z."